ROYAL ACADEMY OF MUSIC
MARYLEBONE ROAD · LONDON · NW1

BULLETIN

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All communications should be addressed to the Editor: Robin Golding

REVIEW WEEK 1st - 5th December

(DH = Duke's Hall; LH = Lecture Hall; T = Theatre)

Monday

11.0, LH

'A Singer's World' (Robert Tear)

Mr. Tear is well known as a recitalist and oratorio singer, and for his work on the operatic stage; in recent years he has, of course been closely associated with the English Opera Group and the Aldeburgh Festival.

2.0 - 5.0, DH

First Orchestra Rehearsal

7.30, DH

First Orchestra Concert (Maurice Handford)

The programme will include the Overture to Wagner's opera 'Die Meistersinger von Nürnberg', Mozart's Clarinet Concerto (soloist Robert Bramley), and Elgar's first Symphony.

Tuesday

11.30, LH

John Dankworth - An informal Demonstration

John Dankworth (who studied at the RAM) is a most distinguished jazz musician and composer, and his weekly 'Jazz Workshops' on Friday afternoons during this term have proved to be a most popular and stimulating feature of Academy life.

2.30, DH

Chamber Concert

The programme will include Mozart's string Quartet in A, K.464, 'Six short pieces' for three trumpets and three trombones by Stefan de Haan, and Schönberg's 'Verklärte Nacht' ('Transfigured Night' - a poem by Richard Dehmel) in its original version for string sextet.

5.0, DH

New Music Group Concert

Wednesday

10.0; 11.15; 2.30, LH

Lecture/Discussion 'In Defence of Human Personality'

This lecture/discussion will be divided into three sessions, at which the speakers will be, respectively, the well known journalist Virginia Ironside; Canon Rhymes, a lecturer at London University; and Dr Andrew Crowcroft, who is Senior Consultant Psychiatrist at the Queen Elizabeth Hospital for Children (and who is the husband of the pianist Kyla Greenbaum). The Chairman will be George Rogers.

4.30, LH

John Bull (Thurston Dart)

Thurston Dart, King Edward Professor of Music, King's College, University of London, will give an illustrated lecture on the virginal music of John Bull (1562 - 1628)

6.0, DH

Bach's 'The Art of Fugue' (Michael Austin)

Mr. Austin will give a complete performance of Bach's monumental work on a modern chamber organ built on classical principles.

Thursday

10.0, LH

'Pitch and the Performer' (Leonard Brain)

Mr. Brain will outline the history of pitch, its variations throughout the centuries and its final standardisation. He will also discuss some of the problems involved in performance and means of solving them.

3.0, LH

'The Conductor and his public' (Charles Mackerras)

Mr. Mackerras, who was, until recently, First Conductor of the Hamburg State Opera, and who takes up his position as Musical Director of Sadler's Wells Opera in January, is also a specialist in authentic performances of eighteenth-century music. He will be interveiwed by Arthur Jacobs.

7.30, DH

Chamber Orchestra Concert (Neville Marriner and the Principal)

The programme will include Boyce's first Symphony, songs and dances from Purcell's 'The Fairy Queen', Haydn's trumpet Concerto in E flat (soloist George Parnaby), and Prokofiev's first Symphony (the 'Symphonie Classique').

Friday

10.0, T

'A Song of Summer'

Ken Russell's B.B.C. Television documentary film based on Eric Fenby's book 'Delius as I knew him' won the Golden Award at the International competition in Prague this year, and the Writers' Guild of Gt. Britain award. The part of Delius is played by Max Adrian, and that of Fenby by Christopher Gable. The film is being shown on the educational network throughout America, Australia and Germany.

11.45, T

'My life with Delius' (Eric Fenby)

Mr. Fenby will talk about the years he spent as Delius's ammansuensis at Grez-sur-Loing.

2.30, DH

Second Orchestra Concert (Maurice Miles)

The programme will include Berlioz's Overture 'Béatrice et Bénédict', the Prelude to Act III of Wagner's 'Die Meistersinger von Nürnberg', extracts from the ballet music from Gounod's 'Faust', Dvořák's Symphonic Variations, and Tchaikovsky's fifth Symphony.

6.30 Rossini's 'County Ory' (organised visit to the Coliseum)

Students who have booked seats for this special performance of Rossini's 'Count Ory' meet at the Coliseum in St. Martin's Lane for coffee and sandwiches before the performance at 7.30.

An interview with Eric Fenby

by
Robert Secret

R.S. What effect did living with Delius have upon you musically?

E.F. So strong was Delius's personality that had I fallen completely under his spell he could have effaced me in under a month. It was as well for me that it was not so, as I was in daily contact for six years. I had had, prior to going to Delius, a great deal of contact in the north of England with professional musicians. Being myself a product of the organ loft and having to learn much of my musicianship by doing, the first impact of Delius upon me caused an immediated shock to my musical system, because Delius was completely unlike an other man or musician I had ever known. From first to last he was a law unto himself.

R.S. To what extent was Delius influenced by other composers?

E.F. His musical God as a young man was Wagner; he was helped in practical matters by his friendship with Grieg and Christian Sinding at the Leipzig Conservatoire. The influence of Wagner persisted until the turn of the century and with his opera 'A Village Romeo and Juliet' he had almost worked it out of his system. When writing 'Appalachia' he became aware of his own emotional powers, all his music henceforth expressing the transience of human love and the briefness of happiness, and from this moment in his life he developed his own music. Henceforth all his music was influenced by different aspects of this idea. Very often the idea mirrored the eternalness of nature and the briefness of the human life. Delacroix said 'Genius does not invent new ideas, but says repeatedly what has not been said enough before', and Delius, influenced more by contemporary painters than musicians, worked in the same way. Many composers had given hints of Delius's style in their works, but only in one or two bars of an entire composition. Gesualdo was not unlike Delius in his music and outlook on life.

R.S. The B.B.C. film made by Ken Russell attracted much attention. How much like the time you spent with Delius was the film?

E.F. It was a completely faithful account in all ways except one thing, and that was it did not show enough of Delius's dry wit. I was disappointed that there was not more of the dictation scenes in the film but Russell thought that although this might be interesting to musicians it might not have been to the general public. I was, I have

said, a church organist before I went to Delius, but once when a cinema organist was ill I had to take his place. When I told Ken about this he immediately decided to put it in the opening of the film, so I had to improvise on the B.B.C. organ to a Laurel and Hardy film having not touched an organ for twenty-five years! As far as the film was concerned I left it entirely to Russell - I never once went on the set as Christopher Gable, the actor playing me, told me that it would have made him very nervous.

R.S. Delius always said he liked Beecham's interpretation of his music. What was it about Beecham's performance that Delius admired? How should one interpret his music?

E.F. Delius had a great sense of improvisatory power and this is what Beecham re-created in perfomances of his music; he allowed the music to speak for itself. The great secret of playing Delius is to find the right operative note in a phrase - the last note in a bar is often the most important. Often the music has no connection with the bar lines; it is this sense of flow you have to understand to play Delius, and Beecham understtod this to a nicety. Beecham always used the finest artists who could produce the music within the beat - it is very important to have a controlled rubato and always a firm melodic line.

R.S. Many people regard Delius's music as essentially English.

E.F. No this is not so. There are two pieces only with a feeling of England, 'Brigg Fair' and 'North Country Sketches'. Delius's spiritual home was Norway and he needed the French country-side around his home to bring out his music. Delius always avoided the company of musicians. He prefered artists.
He was always a law unto himself in all things. His music is now more popular than ever. There are Delius Societies all over the world, and the royalties from his music have never been so high. His music will never appeal to the greater musical public but there are many fanatical Delius-lovers, including professional musicians.

E.S.S.Y.M. 1969

by

John Gardner

The fourth E.S.S.Y.M. (for those outside the pale: European Summer School for Young Musicians) took place this year near Salzburg. Once again, it was not only directed by John Davies but also, one might say, produced and staged by him. It was, in the first instance, his brainchild, and its continued existence and successfulness stems almost entirely from his energy, industry and imagination. This is not to say that others have not played a part in it. Of course they have. The fact, however, that it now has such an excellent team of administrators and has employed so distinguished a series of conductors and coaches in its four years of life is due largely to the wisdom of his choice of people who are apt for the job: a very special job, involving talents that go far beyond mere professional musical expertise.

In some ways this year's was the most successful of the four. About 120 students took part, as singers and players, from which a 90-piece orchestra of very high standard and with plenty of reserve strength provided the greatest and most impressive feature. True, the living quarters, a Youth Hostel on the fringe of the City, teeming at all times with sun-tanned, rucksacked teen-agers from all over the Western World, were less elegant than the ageing relic of Hapsburg domination we'd inhabited the two previous years at Mödling in the Vienna Woods. True also, the senic setting, despite The Sound of Music backdrop of the Untersberg, reminded one of the Great West Road rather than of a holiday playground. On the other hand, the huge gymnasium in which the orchestra rehearsed, except for the unique occasion on which two local badminton teams insisted upon playing a match during a rehearsal of Berlioz's 'Carnaval Romain' Overture, was better suited to its musical purpose that the cramping refectory, redolent of both the last and the next meal, we had in Mödling. Furthermore, except for those with incorrigibly English palates, the food, though gracelessly served, was excellently chosen and cooked; there were frequent buses to town from the door and, fifty yards up the road, there stood a shopping precinct which included, inter alia, a pub, a supermarket, a butcher and a dentist.

As in previous years the School's curriculum was based largely upon the preparation of a concert given on the last Sunday in public. This year it took place, as in 1966, in a lovely hall of the University. The programme included 'Le Carnaval Romain', Vaughan Williams's Tallis Fantasia, Constant Lambert's 'Rio Grande', three of my Wanton Ballads for unaccompanied chorus, and the fifth Symphony of Shostakovich. There is no doubt that our conductor Maurice Miles excelled himself in the training of the orchestra. It was an education in itself to drop in on his

rehearsals, to observe his quiet and efficient manner, to witness his expert helpfulness towards players of all kinds and to note the endless patience with which he sweetened and made enjoyable a ruthless insistency upon the highest standards with no concessions whatsoever for inexperience or youthfulness. This is what young people want: to be treated as grown-ups, as people who can do what is asked of them.

He was lucky to have a first-class team of coaches: Andrew McGee who has become a kind of universal uncle to all E.S.S.Y.M. students of both sexes, willing to help fiddlers at all hours of the day and night and on occasion, to give expert solo performances of his own; Anna Shuttleworth, spurring on her cellists constantly to higher endeavour, producing string quartets out of a hat for informal concerts, speaking her well-informed mind on all occasions, public and private, even deputising at the concert for a sick first-desk cellist and looking so happily apt that I doubt anyone in the audience knew that she wasn't a student. Elizabeth Palmer, who gave an immense amount of time and skill to the wood-wind players, and Ted Spratt, who had remarkable success in nuturing a rather less experienced brass section than we usually have.

A delightful feature of E.S.S.Y.M. is the strong team from Haberdashers' Aske's School, which has appropriated to itself the secular administration of the School: Tom Taylor, Headmaster whose linguistic expertise, diplomatic skill (not for nothing is he Chairman of the N.Y.C.) unfailing memory, quick wits, made him, as the one person with a car this year, the world's most efficient, intelligent and hardworking cabby, ferrying people to and from the town, the pub (at which he always presided in the evening) and the surrounding countryside; his wife Margaret, devoted librarian and sympathetic mentor to all young people; Alan and Patricia Bell: he in charge of discipline (never a loud word) and all non-musical matters; she tending to the sick (one case of appendicitis, offending organ removed expeditiously at a local hospital); Joyce Franklin, School secretary and unfailing, efficient and precise in all the complexity of the day-to-day running of the School from an improvised office in a bedroom. Also in a sense 'on the staff' was Richard Sadleir, editor of 'Living Music' and, one might say, our Court Photographer. Many of his expert creations will be adorning the musical glossies this autumn and will give a far more eloquent account of what happened than my verbal description can. His salty Glaswegian manner, allied to a long experience of foreign travel, made him a most agreeable companion as well as an invaluable public relations officer when it came to mounting the concert.

The Choir, directed as in former years by me, was somewhat ill-balanced on its own, and relied heavily upon the co-opted instrumentalists in order to give a worthy performance at the concert. Luckily both our items, I think, came off, despite

geographical difficulties (for the 'Rio Grande' the choir stood in the body of the hall, in front of both the orchestra and me and I had to throw leads to them over my shoulder).

The daily pattern was woven around a scheme of sectional and tutti rehearsals. Now and then there were outings (to the saltmines, to the Wolfgangsee and so on); sometimes there'd be a free morning, afternoon or evening. Mostly we worked. Some felt that not enough time was given to works outside the concert programme; most felt that there was not enough chamber music. E.S.S.Y.M. is, in fact, like all good things, in a state of evolution, and each year John Davies tries to improve upon the syllabus of the last year. With all the conflicting claims - the necessity of a good public concert as a good shop-window, the need for running through repertoire works, the cry for more chamber music, the need for recreation (after all it is a holiday course) - this is a very difficult task.

Whatever its deficiencies, however, there is no doubt that E.S.S.Y.M. is a remarkable achievement and, is eagerly sought after by an increasing number of young musicians who pursue a relatively decreasing number of places on the course. Above all, it really delivers the goods, British goods, in foreign places. It must be said, however, that though E.S.S.Y.M. has the blessing of all the leading musical conservatoires in the country, it is financially still entirely dependent upon resources of its founder John Davies, augmented by a modest donation from the Performing Right Society which, though much appreciated, cannot be regarded as a permanent subsidy. Miraculously, however, E.S.S.Y.M. persists and next year looks forward to a new venue, probably in Switzerland, on the shores of Lake Geneva.

A Change of Stance

by

Lesley Lewis

It may not have escaped notice that distinguished wrists, normally to be seen playing bows or dominating keyboards, have recently been applied to the no less searching technique of persuading a slender club to make contact with a ball, and having made contact to project it in an appropriate direction at an appropriate speed. In other words, an R.A.M. Golf Team has been formed and has pitted its strength against the R.C.M. (whose Director will specially train any singer to cry 'Fore!') in a series of three contests (so far).

The first played at Woodcote Park, Epsom, ended, very properly, in a draw. The second, at Sandy Lodge, Northwood, resulted in a win for the R.C.M. by nine matches to six. N.W., however, got its own back over S.W. in the third match on the Royal Cinque Ports course at Deal, where the R.A.M. won by seven matches to four. Over the three contests then, the two sides stand level, and only Heaven and the bunkers know what the future has in store.

The following have taken part for the R.A.M. (handicaps in brackets):

Jean Cox (22)	Lesley Lewis (26)
Noel Cox (20)	David Martin (14)
Janet Craxton (36)	Alan Richardson (14)
Vivian Dunn (16)	L.Southworth (14)
Gwynne Edwards (16)	Richard Slater (20)
Joan Last (18)	Alan Traverse (17)
Charles Lewis (14)	Michael Widdes (9)

Anyone with an official handicap and wishing to take part in the future, is invited to make themselves known to any of the above.

Poem for Christmas: The Visitation

by

Jacqueline Emery

Gentle cousin,
Young and radient in youth's splendour,
Tender as a new-born lamb.
Eager, joyous - yet contented,
Blooming in your motherhood.
Dearest cousin,
When as children we were playmates,
I as mother, you as babe,
Buds of memories crowd my dreaming,
Flowering in your motherhood.
Beauteous cousin,
My heart burns with expectation,
As I wait for you to come.
I long for your sweet words of joy,
Companion, in your motherhood.
Loveliest cousin,
I can hear your steps approaching,
Leaps the child within my womb,
Gracious bearer of a monarch,
Queenly, in your motherhood.
Holy cousin,
In your presence now, I falter,
Humbly bow my head in awe,
For you carry Christ our Saviour,
Blessed, in your motherhood.

Holiday Spot

by

Jacqueline Emery

At this time of year, when shadows lengthen and winter gloom sets in, one's thoughts wander on to the summer holidays. Naturally one expects to visit interesting places, but, as music students, it is far more rewarding to combine music and pleasure in a holiday music course. In the next two issues of 'Contact' we hope to examine two varying courses, one at home, and one abroad so that those who are thinking about next summer's vacation may discover exactly what they want

My own holiday came after very exhausting but most rewarding work, and it was with much expectation, but little preparation, that I waited to depart. Destination: Berwang, Austria, Cost: £55.10.0, spending money - I daren't declare it! Berwang itself was a delightful and unspoiled village, tucked away in the folds of the valleys near the Zugspitze - the highest mountain in Germany. It was a fairytale village in a fairytale land! We visited the magnificent castles of Ludwig II; Oberammergau, home of the famous Passion play (I spent nearly all my money on a hand-carved crucifix); the wonderful cathedral and Hapsburg palace at Innsbruck, and the roof of the world', the mighty Zugspitze. There were trips which were arranged for us - but it was, perhaps, the little walks - often in pouring rain - to Bichlbächle, Rinnen and countless other places which brought such enjoyment and refreshment.

Musically, the course was very beneficial. We studied when the weather was very bad, and tried to alternate between working days and rest days - but we somehow managed to swim even when we were supposed to be working! Our first main concert was given in the beautiful parish church, where we sang Colin Hand's 'Stabat Mater' and various Monteverdi and Palestrina motets. This was a very moving performance. We also gave a concert for instruments and singers (with a predominance of bassoons!) in the Hotel Singer. Perhaps the most vital concerts, however, were our informal evenings, which were held regularly during the week. This enabled even the shyest member to have an opportunity to perform.

The success of the Berwang Holiday Music Course is entirely due to the patience and wonderful organisation of Mr. and Mrs. Henry Cummings - and no article could end without thanking them for the opportunity they give to music-lovers. Let it suffice to say that it was a holiday I shall never forget.

Visits to Sadler's Wells Opera

by

Dilys Orpen

So far this year we have paid three visits to Sadler's Wells Opera at the Coliseum; to Rossini's 'The Italian Girl in Algiers' on 29th October (a very well attended production for which most of the tickets were sold); to Verdi's 'La Traviata' on 3rd November; and to Offenbach's 'Bluebeard and his Six Wives' on 17th November. On 24th November a party will be going to see Mozart's 'The Magic Flute'.

At the beginning of this term all the Tutors were kind enough to hold parties for their new students, and I took the opportunity of going to these in order to spread the word about our greatly reduced party-rates at Sadler's Wells. When I put the notice up about the above opera tickets there was a tremendous response and many people put their names on the list. At last I felt we were really taking advantage of this offer. Unfortunately, this has not proved to be the case, for quite a number of students who have ordered tickets have not bothered to come in and pay for them. This, unfortunately, is going to reflect adversely on the other students who are enthusiastic about these visits. If we continue to make a loss on these visits then there will be no alternative but to discontinue them. I have been able to track down one or two offenders and have made them pay in spite of the fact that they have not availed themselves of the tickets. However, you will all appreciate that this takes up a tremendous amount of time, so please if you want these special outings to continue, you must make a note in your diaries of when you have booked tickets.

At the end of Review Week on Friday 5th December a party of about forty students will be going to see Rossini's ' Count Ory'. For this I was able to buy tickets at 12/6d, (normal price 40/-). For our 12/6d we are not only getting the opera performance, but coffee and sandwiches and a talk by Patrick Libby before the performance. I should have thought that this was good value for money, but until three days ago I wasn't even sure of getting a party of forty together, so please if you want these special visits to go on, do your best to support them. This is a marvellous opportunity to see opera at a very cheap price.